

CANADIAN MOVING PICTURE DIGEST

Vol. 23, No. 8

TORONTO 2, CANADA

June 20th, 1931

Below: An ad from
the New York
campaign.

**PLAY IT IN YOUR
THEATRE**

*while it is the
reigning \$2 hit
on Broadway!*

"The Astor has a fit successor to the
record-breaking 'Trader Horn'."
—Regina Crewe, N.Y. American

METRO-GOLDWYN-MAYER PRESENTS
NORMA SHEARER
A FREE SOUL

THE NEW HIT
at the Theatre where
Hits are a Habit!
ASTOR
B'WAY and 45th STREET
Twice Daily 2:45—8:45. Three Times Sun. & Hols.
at 3—6—8:45. Mats. (exc. Sat.) 50c to \$1.00. Exes.
50c to \$2.00. Seats 4 weeks in advance.
— ALL SEATS RESERVED —

Norma Shearer
LESLIE HOWARD, LIONEL
BARRYMORE, JAMES
GLEASON, CLARK GABLE in
Clarence Brown's production of the novel
by Adela Rogers St. Johns

METRO-GOLDWYN-MAYER

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO 2

KEEP KISSABLE

in 1931-32!



Miss
Prosperity

HERE'S HOW TO GET THE SMACKERS NEXT SEASON!

Following is Revised List of M-G-M Pictures in 1931-1932

30 STAR PICTURES

MARION DAVIES (2)
NORMA SHEARER (2)
GRETA GARBO (2)
JOAN CRAWFORD (2)
JOHN GILBERT (3)
WILLIAM HAINES (3)
BUSTER KEATON (2)
ROBT. MONTGOMERY (3)
RAMON NOVARRO (2)
WALLACE BEERY (2)
LAWRENCE TIBBETT (1)
LUNT-FONTANNE (1)
LAUREL-HARDY (1)
COSMOPOLITAN (4)

Special Information Forthcoming About
Marie Dressler
Productions

13 EXCEPTIONAL PICTURES

FLYING HIGH
THE CHRISTIAN
BOARDING SCHOOL
THE AWAKENING
NIGHT COURT
RED HEADED WOMAN
BRIDGE VS. BRIDGE
AFTER ALL
ARSENE LUPIN
THREE WISE FOOLS
GUILTY HANDS
THE SQUAW MAN
HONOLULU

5 "MARQUEE" Productions

Five Big Productions attuned to the
psychology of the entertainment hour!

The Crowning Glory of
METRO-GOLDWYN-MAYER (May 7th)

The Prime Minister Laughs

NO, it is not the title of a new Talking picture, but a statement made in "ye olde time legit" fashion, by the leader of the Opposition, the Right Hon. Mackenzie King, who, after a four hour debate on the Budget, in the House of Commons, finished with "The Prime Minister laughs!"

Recently, we learned that Al Trahan, an American comedian, made H. M. King George V., laugh, and now we find that our Prime Minister has been amused to laughter by a King!

Incidentally, Parliament does not appear to be such a solemn assembly as the simple public has been led to believe. There is a good deal of laughter in Parliament, it appears, and also out of Parliament by we who read Hansard's, or "listen in" from the Gallery. The various debates, by various parliamentarians, are, on occasion, the inspiration of public amusement, the public which earnestly desires that these gentlemen, whom it has voted to Parliament should cease entertaining themselves, and the public, and get down to business.

The public remembers the Opposition Leader's National Nickel Speech, not related to International Nickel, but referring to about five cents' worth of Unemployment Relief, which may have made the Conservatives laugh since it helped elect them to power, but certainly made all Liberals weep.

We also remember that Unemployment and its Relief were the strongest planks in the present government's campaign platform; and that the promise to call an Emergency Parliament, to formulate immediate plans for such Relief, was opposed by the Opposition Leader, because of the expense involved. Having these facts in mind, may we inquire the reason for the present heroics of the Opposition Leader?

Apropos of Unemployment Relief, the Emergency Parliament was called by the present Government, which voted \$20,000,000 out of the Federal Treasury to be distributed across Canada for Unemployment Benefits, for Conservatives, Liberals, Labourites, Progressives, etc., etc. Millions have been added to this sum for the promotion of public works, and several hundred thousand Canadians have found employment, in building up Canada.

No one is questioning the necessity for action on the Unemployment Crisis, not only evident in Canada, but of direful significance across the border, and of tragic import throughout the world; but what remedy can we find for this condition, unless we make an effort to stimulate, and set into motion the wheels of Industry, of Trade, and of Commerce?

It has been said that "Misery loves company," and this may be our reason for endeavouring to find a consolation in the picture of a world's economic distress, but surely, we in Canada, who have visited certain states of the United States, can truthfully be grateful that we are spared a portion of the misery which is unfortunately theirs.

"You cannot fool all the people all the time." The public is digesting what is transpiring in Parliament, and advises the Opposition that it is not an opportune time to play politics, even if that is the time-worn custom of party politics.

All these debates add to the country's unrest, and instead of strengthening the position of the Opposition, weaken its already weakened position, and in addition undermine the confidence of the people in Canada! Why add salt to the wounds of our Nation's distress?

When we were at war, there was a coalition of party politics, for the purpose of ending the war, and the establishment of peace. Our predicament is just as urgent. When our country has eliminated the "wolf from its door" and conditions are such that we are not prone

to become unbalanced in our morale, through a continued Economic and Business Stagnation, then play politics according to the political school, and rule. Pull your "sob-stuff" about "the poor man being taxed to death, while millionaires go tax-free," but in times such as this, such "fireworks" is just the kind of ammunition to inflame idle men's passions, inciting them to their own destruction, to ours and yours.

"Of this stamp is the cant of not men, but measures; a sort of charm, by which some people get loose from every honourable engagement." (Burke) —Editor.

Ray Presents

(Continued from Page 4)

mouth wash is, or a certain soothing syrup, but your neighbor and his neighbor are among these "listeners," who are "fed up" on this Radio advertising nuisance, sandwiched in between musical numbers, the sugar-coated pill of the air!

That is how your patrons will react to screen advertising, only their resentment will be augmented, by the fact that they have paid their admission for Entertainment, and you, as the theatreowner, are endeavoring to sell them something else!

One can turn off the Radio to avoid listening to an advertising announcement. You can turn the page of a magazine or a newspaper; one is the master of the situations in respect to the advertisements presented, but seated in a theatre, over which one has no control, such screen advertising cannot fail to develop an irritation!

What is a very important factor is the cheapening of your theatre and your Entertainment, the latter which you place in the same class as this very much advertised line, "Even his best friend won't tell him."

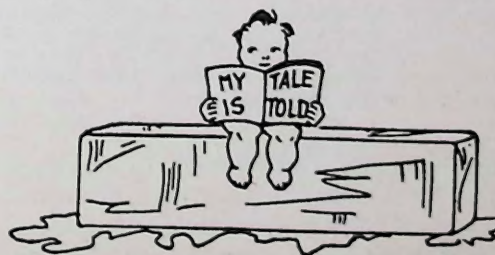
WE ARE reminded that Laurel and Hardy played Loew's this week in M-G-M's "Laughing Gravy." The title is a dog, not a "Hot Dog," but a 100% real, live terrier, whom Laurel and Hardy love, "More than land and more than wife, more than gold and next to life."

Another equally good M-G-M subject, recently seen at Loew's was "Fisherman's Paradise."

Every veteran and aspiring Isaac Walton longed to be holding a pole and line on the "big catch," as screened. It was real fishing and the thrill of thrills, not forgetting to include the explanatory patter that stimulated and retained the interest.

An interesting decision was given in the Supreme Court, Buffalo, N.Y., during a special sitting when Judge Hinckler on Friday, June 12th, refused to give the Lahay Inc. Company operating the Lafayette, Buffalo, an injunction to restrain the R.K.O. Pathe from permitting the showing of "Born to Love" with Constance Bennett.

The picture was booked at Shea's Buffalo. The plaintiff asked for the injunction on the ground that the picture had been purchased with others under a contract with the former Pathe company. Judge Hinckler ruled otherwise.



Charles B. Cochrane of London Fame, Fined for Violation of Film Quota Regulations, Pavilion, London!

Observations



By The Editor

MISS AGNES McPHAIL, M.P., in rising to debate on the Budget, said, "Before closing, I want to say one word about the Conversion Loan. When the Loan went over big with the aid of the movies, the talking pictures, and that sort of thing, I did not wonder that the Government supporters pounded their desks."

Another tribute to the power of the Screen; and why it should be nationally controlled.

* * * *

AND while we are still in Parliament, let us quote from Hansard's, in connection with the Amendment of the Copyright Act, clause 10, in respect to Performing Rights, which cannot fail to be of tremendous interest and importance to theatre owners in Canada, who have not taken out a license, for the performance of 3,000,000 musical compositions, from the Society which claims it controls such a number.

* * * *

THE COMMITTEE was in conference, and Colonel John Cooper was called, and duly sworn by the Chairman. We republish the questions and answers, as recorded in Hansard's:

Q.—"Please give us your name, residence, and occupation."

A.—(Colonel Cooper speaking): "I am President of the Motion Picture Distributors and Exhibitors Association of Canada. My address is 53 Binscarth Road, Toronto. I am also, today, sir, if I may be allowed, representing the Province of Quebec Theatre Owners Association, which comprises most of the theatreowners of the Province of Quebec, the independent theatreowners of the Province of Ontario, the Motion Picture Association of the Province of Manitoba, and the Saskatchewan Independent Theatreowners, and a certain number of theatreowners in the other provinces who are not formed into an association. I would like to point out, sir, if I may, that these combined people, whom I represent, have nearly one hundred million dollars invested in this country, and that they employ somewhere around fifteen thousand people, so that I have to be careful in representing such large interests. Will it be necessary to say anything about the Motion Picture Association, the main association that I represent?"

Q.—"We will leave that to your discretion."

A.—"I will be very glad to say what this association represents. It represents ten of twelve distributors of motion pictures in Canada, including the Famous Lasky Film Service, Regal Films Limited, Fox Film Corporation, Canadian Universal Film Company, Canadian Educational Films, United Artists Association, Mary Pickford's Company, Warner Bros. Pictures, the First National and Columbia Pictures. These companies distribute practically all the pictures that are distributed in Canada, whether those pictures are made in England, Germany, France, or the United States. Our association is not an association for profit—"

"Oh!"

"—but merely an association such as the Canadian Manufacturers Association, to take care of matters of general interest to all these companies, and these com-

panies are, in fact, highly organized competitors for the business of distributing Motion Pictures to the thousand theatres from coast to coast."

* * * *

THE COLONEL'S discretion in replying to his own question, reminds your editor of a Paramount comedy, "Steamship Malaria," recently shown at the Uptown Theatre, Toronto. It was good for a change, and showed two Hebrews on board an ocean liner, one Hebrew reaches out for a sandwich, saying, "I'll take this salmon sandwich." The steward replies, "That is not salmon, but ham," whereupon the Hebrew in question retorts, "Did I esk you?"

* * * *

WE are also reminded of a statement which was also recorded in Hansard's in which your editor was quoted from The Digest, as having claimed that the directors, who gave Famous Players Canadian to Paramount-Publix, handed the latter company a present of a \$100,000,000 Industry.

We observe by Colonel Cooper's statements, that we were not sufficiently high in our figures, for the Colonel surely does not represent the entire Motion Picture Industry of Canada, and yet the Interests which he alleges he represents, have "nearly one hundred million dollars invested in this country."

* * * *

WE also stated in our Digest that there was a "Joker" in the resolutions forwarded to the Prime Minister from the Motion Picture Association of the Province of Manitoba, and the Saskatchewan Independent Theatre owners. We thought the Joker was the clause referring to the necessity for registration or the filing of lists or "an equal protection such as the control of fees."

It was this last "such as" which made us feel that our Colonel had a finger in the making of this Resolution pie; and now that he admits he represents these organizations, that is that!

* * * *

WHAT we have not quite worked out, is why there was no mention of an association with the Music Protective Association, with which activities we have always identified the Colonel. And what was the idea back of Mr. Chevrier's (M.P.) attack on the "Main Association," which the Colonel states he represents?

For instance, we have Mr. Chevrier, M.P., in quoting from the Colonel's evidence before the Committee, state, "There is not one word in that evidence about looking after the interests of the public in any way, shape or form, whatsoever. The Association is formed simply for the purpose of looking after the distribution of Motion Pictures to the thousands of theatres from coast to coast. If ever there was a monopoly to which the Minister should direct his attention, that is one."

This makes us conclude that this little picture "knock" was but a "boost" for the Performing Right Society; and the Colonel took it for his Picture Interests, "right on the chin," just as some champions take a knock-out

(Continued on Page 9)

Mayor Walker of New York Signs New Fire Ordinance to Save Theatres from Forced Closing!

The New Film on Broadway

By Betty Ross

“**A** FREE SOUL,” based on a play and a story by Adela Rogers St. Johns; directed by Clarence Brown; produced by Metro-Goldwyn-Mayer.

In a thrilling melodrama that keeps the audience in a constant state of intensity, except for the touches of levity introduced by James Gleason now and then, Norma Shearer and Lionel Barrymore are to be seen at their best.

Norma Shearer is cast as Jane Ashe, daughter of Stephen Ashe, a successful criminal lawyer whose only formidable foe is drink. He is constantly imbibing and is gradually losing his hold on the public because of this.

Jane meets Ace Wilfong, a gangster who has just escaped the chair, thanks to her father's skill in defending him at court.

She becomes infatuated with him and visits him at his apartment over a speakeasy that he runs. She is eventually discovered in a very compromising condition in this apartment by her father who has been drinking downstairs.

He is overcome by his daughter's degradation and tries to show her the enormity of her conduct, but she insists that she loves Ace and wants to marry him. At last she promises to give up her lover if her dad will give up that which is equally vitiating to him, liquor.

To this he agrees and the next scene shows father and daughter on a western ranch leading the clear open air life and each struggling to forget that which they love the most.

The father at last breaks under the strain and returns to his liquor, so Jane realizing the futility of trying to change one's innermost desires decides to return to Ace. This she does, but she gradually begins to see him in his real light, a brute and a villain who will stop at nothing to get what he wants. Leslie Howard who was seen in the early moments of the film as Jane's lover, but who has been sadly neglected throughout, overhears Ace threaten her if she will not marry him, and a little later Howard goes to his private office and shoots him. The manner of his acquittal and subsequent marriage to Jane is of some unusual interest and full of suspense.

* * * *

“**D**ADDY LONG LEGS,” based on the late Jean Webster's play; directed by Alfred Santell; produced by the Fox Film Corporation.

In a new and charming version of Jean Webster's play, this time as a talking picture starring Janet Gaynor and Warner Baxter. Broadway once more sees Judy Abbott the drudge of the orphan home who tells stories to the little children.

Warner Baxter is the Daddy Long Legs of this film and is responsible for Judy's release from the orphanage and also for sending her to college, but he does not let her know that he is her benefactor. Once, just before leaving the orphanage, she spies merely a lengthened shadow of the individual who has come to her assistance and therefore she calls her benefactor Daddy Long Legs. She pictures him as tall, bald, elderly and kindly.

There is no little charm in those scenes where Pendleton finds that he has fallen in love with Judy, who, still unaware that Daddy Long Legs and Jervis Pendleton are one and the same, reciprocates the affection. All that remains to be done is for her to ask the permission of Daddy Long Legs to become Pendleton's wife, which

affords Alfred Santell, the director, an opportunity of giving several pleasing touches to his closing scenes.

Una Merkel does very well as Judy's chum. Louise Hale and Claude Gillingwater, Sr., contribute towards the success of the film.

* * * *

“**T**HE FIVE YEAR PLAN,” a Soviet silent film with a lecture in English.

An interesting Russian silent picture reviewing the five year plans that the Soviets have set for themselves in which time they expect to industrialize Russia, is now to be seen on Broadway.

Most of the views of steel and electrical plants, coal mines, automobile factories, the fisheries and farming are interesting, for the glimpses cover a great deal of the vast land. And as a relief from the sequences devoted to work, there are compelling flashes of the Caucasian mountains and scenes of the young persons at play. The Russian young men and girls evidently enjoy sporting contests, the sight of which is quite a refreshing contrast to what has gone before.

In the early parts of this film there are shown several of the Soviet leaders including Stalin, Kalinin and Molotov.

* * * *

“**C**ITIES AND YEARS,” a Russian Silent Film, distributed by Amkino. Produced by Soyuzkino. Directed by Evgeni Tcherviakov. Based on novel by Konstantin Fedin.

“Cities and Years” like the novel of the same name is an earnest variation on the war and revolution. A very full audience cheered and applauded the success of the workers in contact with the war profiteers and Czarists. And the workers seemed to be getting the best of it most of the time. But when all did not go so well a worker prophesied, “Our day will come,” and this was very enthusiastically received by the audience. So did further references to the “Universal Brotherhood of All Nations” and the Red Guard, as well as the announcement that “Workers have no Fatherland.”

There is a series of very interesting scenes strung like a bright necklace through the picture, “Cities and Years,” although the story itself seems somewhat involved.

Those who go in for more serious types of pictures will find “Cities and Years” food for thought.

POSITION WANTED

Grade “B” Projectionist, experienced on Sound, desires a position, available at once.

BOX 23 — DIGEST

FOR SALE

TWO only theatres in manufacturing town of 4,000. Ten miles from border. Big tourist trade in summer. Nearest competitor 22 miles. Opera House, 500 seats, with stage and scenery. Casino equipped for sound pictures (disc), 250 seats. Under same management nineteen years. Fifteen thousand takes both properties, \$8,000 cash, balance on mortgage.

CHAS. W. KENNEDY,

Coaticook, Que.

New Fox Directorate Ten Bankers to Two Showmen, Wall St. Tryout!

Toronto Theatres

LOEW'S—Manager Jules Bernstein—A Metro-Goldwyn-Mayer production, "Shipmates," Robert Montgomery's first starring vehicle. Jonesy, Robert Montgomery, a young sailor on a navy oil ship, meets Kit, Dorothy Jordan, at a dance, and tells her that he is a rich oil magnate. But sad to relate, Kit happens to be the daughter of the Admiral, and consequently learns the true identity of Jonesy. Kit's father, Admiral Corbin, who is to retire shortly, asks her not to see the young man until the expiration of his command. Kit complies with his wishes, although she wants to see the sailor and give him an opportunity to explain. Meanwhile the hero is transferred to a flagship, where he makes good; and also gains an appointment at Annapolis, on the same day as the Admiral loses his command. Admiral Corbin and Jonesy meet at the wharf, where they discover that a barge which is loaded with dynamite is carrying the explosive near a burning oil tanker. They are successful in stopping the catastrophe, but Corbin is killed. The hero enters Annapolis and Kit promises to wait for him. Directed by Harry Pollard.

SHEA'S—Manager Jerry Shea—An Associated Radio Picture film, "The Perfect Alibi." A mystery drama with Dorothy Boyd, C. Aubrey Smith, Frank Lawton, Warwick Ward and Robert Loraine. The picture is adapted from a story, written for the stage by A. A. Milne. The plot concerns two escaped murderers who come to England and kill a man for revenge. They are so clever about the murder that the police are brought to the conclusion that it is a suicide. But the fly in the ointment appears when two young relations of the murdered man, after observing many things, come to the conclusion that the police are mistaken in their theory. Through devious methods the young people expose the murderers, who are apprehended and sent to jail. It is adapted and directed by Basil Dean.

TIVOLI—Manager Jimmy Lynch—Janet Gaynor and Warner Baxter in "Daddy Long Legs." Judy Abbott, the drudge of the orphanage, is adopted and sent to college by Jervis Pendleton. His only stipulation is that Judy must never know who her benefactor is. Judy's room-mate at college is Julia Pendleton, and Judy is introduced to her uncle, who is none other than Jervis Pendleton. They fall in love, but Jervis, thinking that he is too old, leaves for a trip to Europe. Meanwhile Judy is very unhappy, but manages to graduate from college at the head of her class. Jervis comes to congratulate her, and is about to propose, but is hindered by a misunderstanding. They are brought together by an old friend, and all that is left to do is to get the consent of Daddy Long Legs. Judy, going to his home, at last finds out that the man to whom she owes so much is Jervis. A Fox picture directed by Alfred Santell.

IMPERIAL—Manager H. V. Knevels—"Always Good-bye," a Fox picture with Elissa Landi. Miss Landi is a girl to whom every romance seems to end with a good-bye. Being penniless she consents to pose as the wife of Paul Cavanagh, not knowing that he is a crook. They visit the home of a retired man, Lewis Stone, who owns a magnificent diamond. Paul goes with the intention of stealing the diamond, but Elissa thinks that they are going to visit a friend of his father. A detective warns Stone of Cavanagh's intentions. Elissa Landi falls in love with Stone, and when she learns that Paul has stolen the diamond she retrieves it and returns it to the safe. She is blamed for the theft, but is exonerated; and Stone asks her to be his wife. Directed by Kenneth MacKenna.

UPTOWN—Manager Tom Daley—Adolphe Menjou in the Metro-Goldwyn-Mayer production, "Men Call It Love." The happiness of Leila Hyams and Norman Foster is destroyed by a chance remark that Leila hears, to the effect that her husband is running around with a chorus girl. Although the rumour is untruthful and Norman proves it, the wife has lost her confidence in her husband; and when on returning home finds him in the arms of another woman, divorces him. She is going to marry a professional golfer, Adolphe Menjou, but after the divorce, realizing how much she loves her husband, they are reconciled and re-marry. Directed by Vincent Lawrence.

ANNOUNCING FOUR NEW SOUND SCREENS TO MEET EVERY OPERATING CONDITION. FOR USE WITH HI-LO AND HIGH INTENSITY ARC LAMPS.

The Chromolite. A white diffusive screen with reflection value of 94% and with perfect sound transmission through it. Suitable for wide theatres and steep projection angles, and perfect for colored pictures. Corrects the bluish light of Hi-Lo and High Intensity Lamps to a natural white. Per square foot, without frame, \$1.00, with frame, \$1.15.

The Superlite. The standard type of white perforated sound screen. Also corrects color values, and has good sound transmission. Per square foot, without frame, 85c; with frame, \$1.00.

FOR USE WITH LOW INTENSITY ARC LAMPS AND MAZDA.

The Super Vocalite. Crystal beaded, highly reflective type with little or no fadeaway in wide theatres and with perfect sound transmission. The most brilliant screen produced to-day, reducing carbon and current costs and giving true color reproduction on colored films. Per square foot, without frame, \$1.10; with frame, \$1.25.

The Silverlite. Metallic surface on the same cloth as the Vocalite. Specially suited for use in narrow theatres. Good sound transmission. Per square foot, without frame, \$1.00; with frame, \$1.15.

You never heard of one size of shoes to fit boy, youth or man. Neither will one stock screen possibly fit the various Theatre conditions. Buy a Screen giving perfect Sound Results to fit **your conditions.**

TELEVISION—A new book by an authority on the subject, Thos. W. Benson. Outlining in 140 pages with many illustrations the progress of Television to the present time, how it is done, and how it will apply to the Theatre. Television is coming presently, be ready for it. Postpaid, \$1.50 per copy.

And of course **SIMPLEX** and **MOTIOGRAPH** PROJECTORS
and all other proven lines of Theatre Equipment and Supplies.

"Courtesy With Service"

THE COLEMAN ELECTRIC Co. - 258 Victoria St. - Toronto, Ont.

Paramount's London Chief, Graham Announces 12 English Publix Theatres Limit

Observations

(Continued from Page 6)

blow, to let the other fellow get the "crown," while they "get the dough."

Orders came from New York to Famous Players to take out a license from the Performing Right Society, which Famous Players has done! Why then this attempted strategy of apparent opposition?

* * * *

THE control of the fees is the "lesser evil" to the Performing Right Society, as compared with the necessity for registration, or the filing of a list of assigned copyrights! That is the reason such a big effort was made to organize units across Canada, to send in resolutions, which gave the control of fees an equal power of protecting the users of music as did the necessity for registration, or the filing of the lists of assigned copyrights.

We have not seen the end of a battle to induce the Finance Minister to reconsider the tax on foreign magazines. The Canadian authors, "innocent lambs" who gambol on the green, and gamble on promises, are being inspired to voice a disapproval of this tax, forgetting that through this tax, these same authors will find a market for their creative efforts in Canada, in Canadian publications. The lack of such a home market has long been a cause for complaint.

* * * *

WE are to have an authors' convention, or conference here, and no doubt a resolution in respect to the Amended Copyright Bill and the tax on foreign magazines will be forwarded to the Prime Minister. Already, in reviewing the "Who's Who," imported and otherwise of the convention, we can inhale the odour of these resolutions as they emanate from the highbrows of their creators; and clothed in "home-made garments" receive the approval of our Canadian authors, who are better writers than they are politicians.

Marcus Adds Four Sound Stages to RKO Pathe Studio Facilities

Lee Marcus, President of RKO Pathe, signalized the start of the fifth month of this young company's activities this week by arranging via long distance phone for the addition of four new sound stages to the facilities at the Culver City Studios where Charles R. Rogers, production executive, has already made marked progress on the 1931-32 schedule of star specials and comedy shorts.

Marcus stated that the added studio equipment was to assure facilities for increased production work which will insure the completion of the season's schedule by January 1st. He further stated that plans would then immediately get under way for the 1932-33 program so that there would be no let-up in activities at the production plant.

"By making our plans far in advance and increasing our equipment we can maintain our schedule and at the same time allow plenty of time for careful production of the type of quality, box-office pictures which RKO Pathe has promised to deliver."

Joe Brandt, President Columbia Perfecting Selling and Exploitation Departments as of Equal Importance with Quality Product

British Productions

Break House Records

WE ARE in receipt of a letter from Mgr. James McGrath of the Coliseum, Victoria, B.C., in which he states, "From enclosed copy of circular letter, which I sent out to all organizations and important public people here, you will see that I am presenting as many of British productions as I can get, and happy to say, breaking all house records with them."

The circular letter, by the way, introduces itself as follows: "Dear Sir (Madam): I take great pleasure in calling your attention to the following British pictures. These show the high level of technique attained by these productions, and have been acclaimed by the leading critics of the United Kingdom and U.S.A."

"Murder" from Clemence Dane's thriller, "Enter Sir John."

"The Middle Watch." The Naval comedy selected to entertain the Imperial Delegates last November in London. To follow—"The W Plan," Col. Graham Seton's great spy story—"Lord Richard in the Pantry," from Cyril Maude's famous farce, "Suspense"—Patric MacGill's epic of the Rank and File; "Nightbirds," a play of London night life and mystery."

* * * *

THE CIRCULAR closes with, "These six productions except 'Lord Richard,' are by the British International Pictures, remembered in Victoria by 'Atlantic,' 'The Hate Ship' and 'Young Woodley,' and is signed by the manager, 'Yours, for British pictures.'"

British pictures are well started on their way in Canada; and if British producers will do half as much to create, and maintain their market here, by quality and quantity, advertising, publicity and co-operation, as we in Canada have done to establish a British Film Market, their product will have an equal competitive market throughout Canada.

Fox Films To Be Shown for Ten Years in Famous Houses

It is reported that a large contract has been signed by Famous Players Canadian Corporation, with the Fox Film Corporation. This contract calls for the showing of all Fox pictures for ten years in 136 theatres of the Famous Players Canadian Corporation. This is probably one of the longest term film contracts ever negotiated, and provides for the annual showing of 48 feature pictures and 104 news reels in the Famous theatres.

(Special to Digest from Winnipeg)

Announcement is made by H. M. Thomas, western division manager of the Famous Players Canadian Corporation, Ltd., of the appointment to the managership of the RKO Capital Theatre, Winnipeg, of E. E. (Mike) Goodman, for several months manager of the RKO Winnipeg Theatre. He took over his new duties June 15.

Mr. Goodman will be succeeded at the RKO Winnipeg by Charles Weiner, who has been, for some time, booker of pictures for the Famous Players' houses in Winnipeg.

D. E. Geyer, formerly head of the publicity department of the Famous Players, at the Toronto office, who has been temporarily in charge of the RKO Capitol here, is returning to Toronto to resume his connection with the head office.

The office of booking superintendent has been abolished.

Round About the Studios



Dorothy Jordan, Metro-Goldwyn-Mayer star, who plays the leading role in "Ship-mates," opposite Robert Montgomery.

David Manners will play the leading masculine role in "The Lady from New Orleans," which is soon to start production at the Warner Bros. West Coast studios under the direction of Michael Curtiz. Others in the cast of "The Lady from New Orleans" are Lillian Bond, Victor Varconi, Richard Bennett, Montagu Love, John Harrington, Ralf Har-olde and Nina Mae McKinney. It is an adaptation of Huston Branch's story, "Safe in Hell."

The ink was barely dry on the Fox Film contract signed by Manya Roberti, stage actress and sister of Lyda Roberti, when she was assigned to a principal part in "The Midnight Cruise," a mystery story to be directed by William Cameron Menzies and Kenneth MacKenna.

Having completed a featured role in "Wicked," with Elissa Landi and Victor McLaglen, Allan Dinehart has stepped into a principal role in "The Brat."

Sally O'Neill, Frank Albertson, June Collyer, Virginia Cherrill, Louise Mackintosh, Farrell Macdonald and Albert Gran make up the list of principals.

Loretta Sayers and Constance Cummings are fast becoming identified as a team. Both young ladies played in Columbia's "Lover Come Back," after which they were cast for outstanding parts in "Arizona."

Irene Purcell, who was signed by Metro-Goldwyn-Mayer to appear in its picturization of the David Belasco play, "Dancing Partner," released under the title, "Just A Gigolo," has been given a long term contract by this company. Miss Purcell has just completed a part in Robert Montgomery's starring vehicle, "The Man in Possession."

Marjorie Rambeau and John Miljan are following each other about in almost every production at the Metro-Goldwyn-Mayer studio. They first appeared together in "Inspiration" and then went into "The Secret Six." Now they are back with Great Garbo in "Susan Lenox, Her Fall and Rise" which Robert Z. Leonard is directing.

John Gilbert's next Metro-Goldwyn-Mayer starring film will be "Candlelight," with Harry Beaumont directing.

This is an adaptation of the New York stage success of the same name in which Gertrude Lawrence and Leslie Howard appeared.

This production, in light sophisticated vein, is in marked contrast to Gilbert's role of a French magician in the newly completed melodrama, "Cheri-Bibi."

Henry Kolker has been added by Samuel Goldwyn to the cast of "The Unholy Garden," Ronald Colman's next picture, which George Fitzmaurice is directing. Thus the cast is completed. It includes, besides the star, Fay Wray, Estelle Taylor, Tully Marshall, Warren Hymer, Ullrich Haupt, Henry Armetta, Lawrence Grant, Kit Guard, Mischa Auer, Lucille LaVerne and Madja.

Columbia's "Fifty Fathoms Deep" company, headed by director R. William Neill, Jack Holt, Richard Cromwell, Loretta Sayers and Mary Doran, is on location at San Pedro, Calif., where the underwater scenes will be "shot."

Daphne Pollard and Halliwell Hobbes, two erstwhile thespians of the London stage are brought together in "She Snoops to Conquer," a two-reel RKO Pathe comedy directed by Fred Guiol. Miss Pollard, the star, is an English comedienne of note.

Halliwell Hobbes, who plays the leading male role in the RKO Pathe featurette, is recognized as one of the ablest commentators on Shakespeare.

Greta Garbo speaks in four different languages in one scene for "Susan Lenox, Her Fall and Rise," which Robert Z. Leonard is directing for Metro-Goldwyn-Mayer.

Although Garbo will be heard speaking in French and German as well as English, her fans probably will be most interested in hearing the Swedish passages in the novel dialogue progression.

Eddie Quillan hopes to be in the "eighties" by mid-summer. With his latest RKO Pathe picture "Sweepstakes" finished and only a few days before the start of "Eddie Cuts In" he is getting his golf score so it looks less like a telephone number every day. "Eddie Cuts In" is an original story by George Kibbe Turner. Ginger Rogers will appear opposite Quillan.



Helen Twelvetrees and Constance Bennett who are starred in R.K.O. Pathe 1931-32 features.



Marie Dressler and Polly Moran, popular Metro-Goldwyn-Mayer character players.

Leo Carrillo, who will complete his role of Jose Santa Cruz in "Lasca of the Rio Grande," next week, has been given another assignment by Carl Laemmle, Jr. On June 15th he will walk right into the principal male role of Louis in "Homicide Squad," which will start shooting that day. Mary Brian has been given the role of leading lady, while Noah Beery plays the detective captain. Others in the cast are Russell Gleason, Pat O'Malley, and J. Carrol Naish, a recent arrival from the Broadway stage.

"Branded," the first of the new Buck Jones series is in the cutting room, slated for early release, as is "The Miracle Woman," and Extended Run Giant, adapted from Alice Brady's stage success, by R. R. Riskin and John Meehan. The cast of "Branded" includes in addition to Jones, Ethel Kenyon, Al Smith, John Oscar, Fred Burns and Robert Kortman. Ross Lederman directed.

Joan Blondell has been borrowed from Warner Brothers-First National to take the role in "The Greeks Had a Word For It" originally intended for Jean Harlow, the reason being Miss Harlow's unavailability upon the date Samuel Goldwyn will place the picture into production.

The script of "Divorce Detective," in which William Powell will appear for Warner Bros., has been completed by Dashiell Hammett, author of "The Maltese Falcon," and, according to advices from the Coast, has received the O.K. of the company executives and of Mr. Powell. The picture will start production in the near future. Mr. Powell finished this week his first starring picture under his Warner Bros. long-term contract, "The Other Man," and will rest for two weeks or so before concentrating on preparation for "Divorce Detective." In "The Other Man," which has gone to the cutter, Marian Marsh plays the leading feminine role. She has the part of Trilby in "Svengali," with John Barrymore.

"Pagan Lady," Columbia's adaptation of Willard DuBois sensational stage play, went into production this week under the direction of John Francis Dillon.